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The Folk Dance Center of Philadelphia invites you to Dance Under the Stars at the Art Museum, on the East Terrace, at the head of Benjamin Franklin Parkway, Thursday nights, June 6 through August 29, 1968. from 8:00 - 10:30 p.m.

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TAKE IT OR

LEAVE IT

This is the time of the year when square dance camps and folk dance camps get a big play; and rightly so. You owe it to yourself - and to dancing - to attend the one you prefer.

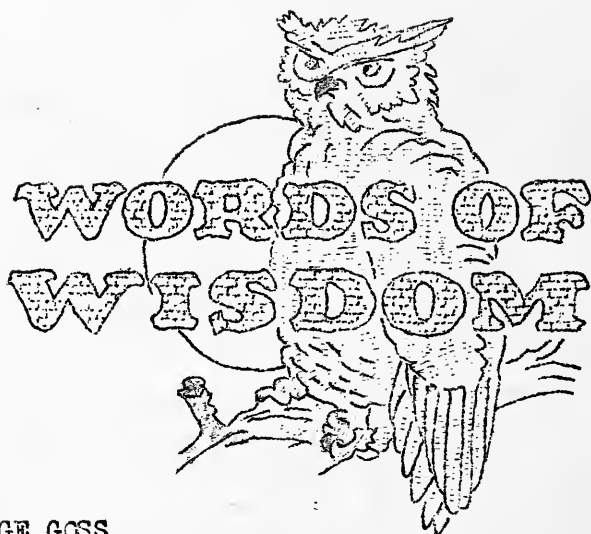


It would be nice if a few rabid square dancers attend a session at a folk dance camp. It would be nice if a rabid folk dancer went to a session of a square dance camp. I'm sure that it is merely wishful thinking and that such a thing will not happen. But it would be nice if it did. Along the same lines it would be nice if a few kolomaniacs would attend a session on German dances.

Several camps have both square dancing and folk dancing. These are the ones that I prefer, but that is beside the point here. The main idea of this short editorial is to urge you to spend a part of your summer vacation at a dance camp, somewhere. You'll love it, and return home filled with the necessary zeal to keep right on with your favorite hobby.

Sincerely

Ralph



by GEORGE GOSS

"Callers, not qualified, to money they have no right to think they have earned."

For more than a year that statement has lain on my desk, waiting for my slowly moving mind to formulate a proper attack on the subject. I have long since forgotten where I obtained it; a panel discussion at a caller's meeting? perhaps from a square dance publication? no matter, really. We must start somewhere, so let's look back some 40 years, 20 years, even 10 years to get a perspective of the art of square dance calling.

Forty years ago takes us back to the mid-twenties. Public address systems were unknown and unthought of by the men who did the prompting then. They used megaphones and you could tell what size crowd was expected by noting the size of the megaphone! If he was working with a full orchestra of from eight to twelve pieces he stood near the string section, otherwise it was front-center. He spoke through the megaphone to the dancers at the foot of the hall, on the theory that if they could hear and understand him then all the others in between should be able to do so. He spoke in sharp, perfectly timed commands using the fewest possible words - his voice had to last the evening! Those commands had

been selected over the years to convey clearly the directions of what the next movement would be. Furthermore they were so timed that they ended with the final syllable of the musical phrase just ending. Thus, every one was prepared to dance smoothly into the coming figure of the dance.

The repertoire of every prompter was quite extensive, depending a little on how serious he was about his job and a little more on how long he had been doing it. He did his job without benefit of printed page or laborious study immediately preceeding an evenings prompting. Most of the figures or complete dances that he called he had danced to others' prompting on his way up to maturity. In many cases he was one of the musicians who had played the music for the same figures for many years. His preparation then, had covered many years as a dancer and oftimes as a musician. This schooling covered years before he became recognized as a good prompter, in demand for the assemblies and grand balls of



that period. He had a true basic knowledge of what he was going and why he was doing it and surely earned the five or six dollars that he was paid for his work even though during the waltzes and two-steps, polkas or schottisches, he retired to the orchestra to play the instrument he had laid down to prompt the quadrille of the contra that the program demanded.

Let's jump about twenty years and take another look. Public address systems were being developed for the armed services, and for addressing large groups of people. Smaller sets were beginning to be used in halls and banquet rooms so that speakers and orators need not shout their message, deafening folks in the front

rows and causing ear strain on those in the back of the room. Simultaneously, clear thinking people were taking the brawl out of the barn dance and bringing it back to nice people who wanted good, clean fun.



Searching for programs to interest our armed forces and help keep their morale on a high plane many volunteer workers at USOs, both here and overseas, reclaimed or reserected the patterns of good square dancing and offered them to our service men and their ladies. Since all of our service bases were equipped with P.A. systems, advantage was taken of this new method of addressing large groups and giving instructions. Many of the volunteers were professional entertainers or musicians who had accumulated a solid foundation of prompting square dances. Square dancing was snatched out of the slums of barn dancing into which it had fallen in many localities, and returned to its rightful place. The revival had begun. The P.A. systems made it possible for the prompters to be heard above the music and to add many words of direction or humor to their prompting. About here they had their nomenclature changed from prompters to callers.

Those who helped start this healthy revival of one of America's finest relaxations certainly have earned lasting thanks - and deserved it, too - from those who enjoyed their efforts! Square dancing still owes them much for their devotion to an art that they saw contained such fine possibilities. They earned every bit of praise that came their way.

Let's jump another decade and look in on the dancing of about 1955-56. The revival is now in full swing. Some of the oldsters who were dancers even before the second World War, became enthusiastic and desired something of the sort in their own neighborhoods. They formed groups, but callers were few and often booked up far ahead for their Friday and Saturday evenings, which seemed to be the chosen Square Dance nights. Many of these older dancers did a lot of studying up on a subject with which they were quite familiar. Some of them even took private, or class instruction from already established callers in order to head up their local groups. Soon, they too found that they were in demand in nearby towns. They became semi-professional callers on their off evenings. With their solid basic knowledge of actual dancing, fine timing, and the starting availability of some good, well-played records of fiddle tunes, plus some recordings of so-called singing calls to figures they knew well, they became first rate callers and a credit to the art.



During the years, P.A. systems had greatly improved, giving callers a machine with constant variable speeds, bass and/or treble dials, and with enough power to be heard and understood in even the largest halls. With this kind of material to go with their knowledge of the dances, the callers of that era - 10-15 years ago - earned every cent they were paid to call for an evening of square dancing. Their years of close familiarity with good dancing plus their study qualified them to merit every cent they were paid because of the excellence of their offerings.

Then something happened! A good many somethings happened! We are paying the penalty today. We will continue to pay the penalty for years to come.



Today's program is so different. Men who had never square danced until six months ago; who until that time did not know an allemande left from their right ear; suddenly decide that six months of dancing makes them an expert in the art. Their next step is to become a caller. They hear about the \$100 or \$150 paid to some of the traveling callers. They are stricken by the gaudy shirts of some of the new callers. They drool over his silver-trimmed collar and belt, plus his sad facsimile of western pants and tricky boots. They can't wait to start a little microphoning themselves.

Today's square dance records each contain in their envelopes the calls for what pretends to be a new square dance. Could it be easier? They buy a few records, some fancy clothing, and a P.A. system. Have a picture taken in their new outfit holding a mike near their mouth and give themselves a nickname such as "Personality Peters" or "Singin' Sam Smith" or something equivalent. They hire a quarter page in local square dance magazines to shout their virtues. Now they are in business!

It's easy! You too, can do it! Whether or not you know what 32-measures of music are, or how many steps you can condense an old time-tried figure into and still have dancers and not cadavers on the floor, you are now a caller! Prop the 'idiot sheet' that comes

with your record, up behind your record box; stand far enough back so that you can read it without letting your floor see what you are doing. Walk the floor through the proposed pattern. If you yourself cannot explain it properly there is generally someone on the floor who has been exposed to it before, and he leads his set through it. You call attention to them, butter them up a bit, and let that set be your instructor for that tip. Speed up your turn-table and have a go at it. If the floor falls apart simply lift the needle and begin again - from the beginning!

Above all. don't get discouraged. Keep advertising and you are bound to get some business, but brother, you surely should feel the prick of conscience. You have no right to think you are qualified to take the money you are charging.

Sad to say, square dancing now contains too many of these "Johnny-come-latelies" who have no dance background, who are hurling rubbish at dancers. They are certainly not benefiting square dancing, but there are no rules to stop this influx of gaudy clad interlopers. Many of our old professional callers, east and west, have to stand back and grit their teeth for a while as one of these chechakos invades their territory. It sort of makes them wonder if their years of preparation were worth while. However, it is a long alley without an ash barrel. Things MUST get better!





IRISH DANCING

by HUGH THURSTON

- continued from last issue -

RINNCÍ FIGHTE

These are all reels or jigs; and each is for a fixed number of couples. They are described as "four-hand reel", "eight-hand jig", and so on, the possible number of dancers being 4, 6, 8, 12 or 16. Thus if you see a dance described as a "four-hand jig", you know it is a rinncí fighte, whereas a dance called a "three-hand jig" will be one of the kind described in the previous section.

The couples arrange themselves in a circle, facing the centre. (For four-hand and eight-hand dances this comes to the same thing as arranging themselves in a square, and eight-hand dances have a striking resemb-

lance to some types of American square dance). The dances unfold themselves according to a very definite structure. One of the best descriptions of rinncí fighte is in a book called "A Handbook of Irish Dances" by J.G. O'Keefe and Art O'Brien (first published in 1912) and most of the details below are taken from there.

Let us start by describing one particular size of dance: eight-hand reel or jig (whether it is a reel or a jig does not affect the figures, only the steps).

The sequence is as follows:-

1. lead round
2. body
3. figure danced by leading couple
4. figure danced by opposite couple
5. body
6. figure danced by side couple
7. figure danced by opposite-side couple
8. body
9. finish



Now let us describe the individual parts of this sequence. The lead-round is described in the handbook as follows: "The first two bars of music are allowed to pass, couples then lead round in a circle to right (gentleman holding lady's left hand in his right), the next six bars of music take couples to their respective places, where they release hands, reverse, and return to place in opposite direction to next six bars of music; partners now take both hands and dance one full turn in place to the last two bars, each coming to rest in own position".



The lead-round is the same for all rinncí fights.

The body is a sequence of figures which employ all the dancers. It varies from one dance to another: in fact, when you have learnt the general principles of this kind of dancing, to learn a new dance of this type you have to do no more and no less than learn its body. As an example, let us write out here the body of the eight-hand jig "Glenbeigh Bridge". It is a sequence of five figures:-



(a) Sides. The men side-step to the right and the women to the left, the men passing behind the women; and reverse.

(b) Skip across. The men turn the opposite women with left hands, the women on the right with right hands, the women opposite them with left hands, and their own partners with right hands.

(c) Swing into line. A figure something like the last figure of the lancers: the leading couple faces out, the side couples fall in behind (so that all four couples are in file); the leading man and woman cast off, followed by the dancers behind them, meet, lead to place, set, and turn to original places.

(d) Set all round. Partners turn halfway round with right hands and join left hands with the next dancer, so the dancers are all in a ring with the men facing out and the women in. They set, release right hands, turn one full revolution with the left, and turn part-in place with right hands.

(e) Right and left. Each man changes places with the man opposite, passing left shoulder to left shoulder; each woman changes places with the woman opposite, passing right shoulder to right shoulder; the men return; the women return.

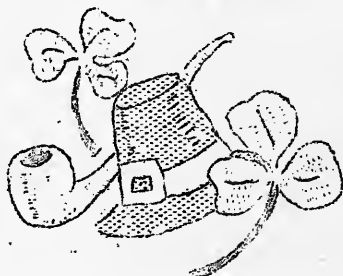
The figures are not a fixed part of the individual dance - they are chosen by the dancers from a large traditional repertoire. (The Handbook gives about 20 figures from which the dancers may choose; some groups have a much larger repertoire than this). The dancers, of course, agree together on the figures before the dance starts. I have described the sequence of the dance as though (a) the dancers chose only one figure, and (b) this figure employed only one couple. If the dancers chose more than one figure they would simply repeat parts 3 - 7 using a new figure each time. (They can choose as many figures as they like: in practice they never seem to choose more than four). If the figure employed two couples it would be danced once by the head couples (in position 3/4 in the sequence, and once by the side couples (in position 6/7 in the sequence). If the figure employed all four couples, it would be danced just once, and so the sequence 2-8 becomes simply body-figure/body.

The four-hand, twelve-hand, and sixteen-hand dances are danced in the same way with obvious modifications - for full details, see the Handbook.



The finish is a figure something like the lead-round: it is the same for all rinn-ci fighte except the four-hand ones, which have a different finish.

I have emphasized that the above descriptions are from the O'Keefe and O'Brien Handbook for two reasons. One is that the dancing in any particular Irish group will not necessarily follow the handbook in exact details. For example, although the group will certainly have a lead-round for use in these dances, it may not be precisely as described in the Handbook; and the same applies to the Finish. The commonest Lead-round seems to be as follows: let eight measures go by, then dance in couples round to the right for eight steps and back for eight: and the Finish is the same.



The second reason - and the more important one - is that the system seems to have degenerated since those days. Most Irish groups nowadays do not have a standing repertoire of figures from which the dancers can choose, but the figures in each dance are fixed and for all. And any one dance-group may have only one or two rinn-ci fighte in its repertoire: perhaps one four-hand jig and one eight-hand reel, or vice versa. When this happens, rather naturally, the dancers are no longer conscious of the way the dance is built up: they recognize the "body" as a kind of chorus or break that comes two or three times in the course of the dance, and that is all. You can see this quite clearly in some modern descriptions. In Peadar O'Rafferty's "Irish Folk Dance Book" for example, several rinn-ci fighte are described; in each of these dances the body is labelled "body", but the figures are fixed. In other books and



pamphlets the movements of each dance are described one after the other, but if you examine the sequence you find that a certain block of movements is repeated two or more times: this block is the "body" and the intervening movements are the "figures". Thus the basic structure of the dance is there, even though it is not specifically labelled by the writer. In oral instruction in Ireland nowadays the commonest practice seems to be to use the terms "body" and "figures", but to fix the figures: that is to say, when one particular dance is performed by one particular dance group, they will always do the same figures, but the same dance performed by a different group may have different figures. And even this last freedom is beginning to disappear, especially in Irish dance groups outside Ireland, because they tend to standardize their dances against the Irish Folklore Commission's Instruction books.

CEILIDHE DANCES

The main core of ceilidhe dances - that is to say, Irish social dances as performed at parties - are of the same general type as contra dances. The main differences are (1) the total number of ceilidhe dances is fairly small, (2) the commonest ending is not a cast-off-and-right-and-left but a swing-round: that is to say, partners take cross-hand hold (or ballroom hold) and the two couples polka round each other, (3) Irish tunes are used 99% of the time, and (4) Irish steps are often used.

As a matter of fact, when these dances are formal-

ly taught in school or dancing-school, Irish steps are always used; but these steps (which I will describe in a later section) really belong to the rinnai fights; and the more Irish the occasion and the more natural the dancing, the fewer of these steps are seen, their place being taken by simple two-steps, polkas, pas-de-basques, walking steps and gallops.

The commonest ceillidhe dances are:-

The Walls of Limerick
The Siege of Ennis
The Waves of Tory
The Bridge of Athlone
The Haymaker's Jig



and there are a dozen or so less familiar ones. The Walls of Limerick is danced in the formation known as "Sicilian Circle" in New England, though it can be danced in a column like, say, Lady Walpole's Reel. The Siege of Ennis is the same dance as the English/Scottish/German "Tempete" (not the same as the Vermont "Tempest"). The Waves of Tory is like one of the older contras (couples 1, 3, 5, start, but do not cross over). The Bridge of Athlone is danced in contra lines, but only one couple is "active" (to use the New England term - not used actually in Ireland), and after one round of the dance this couple finds itself at the bottom of the line and the next couple becomes active - - the same procedure as in "Virginia Reel". The Haymakers Jig is in fact the Virginia Reel (and so has nothing to do with the New England "Haymakers Jig").

None of these dances has its own tune (though two of the less common ones do: "Siege of Carrick" and "Haste to the Wedding", both go to the tune "Come Haste to the Wedding"; both dances involve hand claps which fit a particular phrase in the music).

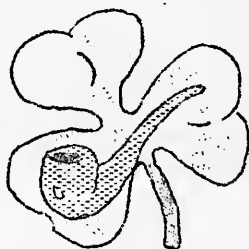
At Irish parties, besides these dances, there are (or were) Quadrilles and Lancers; round dances like the Barn Dance, the Military Two-step, the Highland Schot-

tische, the Velata, the Varsoviennne (but not the Pride of Erin, which is Scottish and did not seem to catch on in Ireland); the Paul Jones, and the Palais Glide. None of these is particularly Irish: they are all known in England and Scotland as well. There are however, two particularly Irish round dances: one is called "Rowanella" (Don't be worried because "Rowanella" doesn't sound Irish. After all "Petronella" doesn't sound Scottish and "Fandango" doesn't sound English). It is danced to a slow hornpipe and contains a very characteristic "rock" movement that occurs in solo-step dances. The other is "Stack of Barley", a similar dance, whose Irish flavour is given mainly by its tune. Some dancing schools teach a round dance called "Reel in couples", to reel tunes with reel-type steps and this is sometimes seen at ceilidhs. (It is also seen in American folkdance groups under the name "Corbeirte". The other "Irish" standby of folkdance groups, namely "Siemsa Beirte", I have never seen in Ireland, and I suspect that the dance is really Rowanella speeded up). There is also an Irish square dance: a fairly simple one called "King's Head". It is something like a quadrille figure danced to "Soldier's Joy".



One of the more uproarious Irish party-dances is the "Irish Half-set". A "set" is a set of quadrilles. A "half-set" is just the top and bottom couples, without the sides. (Most quadrille figures can be done with two couples only). To dance the Irish half-set, the dancers stand in column of half-sets down the room, and dance a sequence of quadrille figures to reel and jig music. The dance is usually performed late in the evening when all the dancers are exuberant and not all are completely so

ber. If the figures were written down (I don't know whether they have been - I've never seen a written description) they would look quite unremarkable, but the whole point of the dance is in the mood and atmosphere. In "advance and retire", for example (the figure known in contra dancing as "forward and back") a dancer will take great delight in twisting his body at the last instant in the "advance" and delivering a blow with his blunt end at the dancer advancing towards him, who will be of the opposite sex, and will undoubtedly be doing the same thing. I don't suppose this dance will ever find its way into the folk-dance repertoire: it is impossible to think of it being formally taught. But if you get a chance to dance it with the Irish, take it: you will certainly have fun.



OTHER DANCES

There are a number of dances that have a style rather similar to the rinncí fighte, and use the same steps, but do not have the typical rinncí fighte structure. The best-known is probably "The Fairy Reel" (for six); another of the same type is the "Glencar Reel".

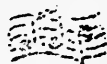
The Irish have a dance which is almost a kolo: its name is "rinnce mor" (which means "great dance" - exactly the same as "hora mare"). Now it is known that at one time the commonest type of dancing all over Europe was the chain-dance. At the time of the Renaissance, couple-dances and figure-dances swept the chain-dances away in northwest Europe (except for a few isolated remnants like the farandole and the Faroese "Stordans") and it is possible that rinnce mor is another of these

remnants. It has one modern characteristic, however: it is danced by a circle of couples. (Just as are some Roumanian circle dances like Mugurel or Briul pe sapte). Of the same type is "Rinnce mor na teinne" (literally "great dance of fire") known in English as "Bonfire Dance". This is said to have been danced round a bonfire, but I have in fact never seen it danced in this way. (Unless the circle is very large it would be uncomfortable for the part of the circle that is on the lee of the fire!).

It will be no surprise to anyone who has studied Scottish dancing that the foursome reel is known in Ireland: after all, it is known in Wales, England, transatlantic ships and Nova Scotia. Its Irish name is "Donegal Reel".

At the end of the O'Keefe and O'Brien Handbook there is a list of "Pantomimic Dances", described as "reputed to be very old". Only general impressions, not precise instructions are given, and no other book mentions them, nor have I ever seen any of them danced. It may be that they have now died out. But, on the other hand, the list is very reminiscent of a similar list of Scottish dances in D.G. MacLennan's book, which every one thought had died out, until Tom and Jean Flett went collecting and recovered quite a number of them. The Irish "Pantomimic dances" listed are:

The Planting Stick
 The Butchers' March
 Coolagurra (a "duel" dance)
 Droghedy's March (for six men with cudgels)
 Stick Dance
 Cake Dance




- to be concluded next issue -



TIPS FOR CALLERS

by RALPH PAGE



A caller's voice is his life. Be nice to yours, it is the only one you will have in this lifetime. Most of us can materially increase the degree of comprehension and pleasure of our dancers by improving the articulation in our speech and adding richness in the forms of added overtones in our voice. It will also give us a weapon for combatting poor accoustics.

Don't get to thinking that a microphone is a cure-all; you still have to speak into it. How you speak into it is the difference between success and failure as a caller. Keep your head up. Talk to the people at the lower end of the hall. Bring your voice up from your chest. Talk into a tape recorder. Better call an entire figure into it and listen to the playback immediately. You will hear exactly how you sound to the dancers on the floor.

Several years ago the late Edith Murphy gave a talk on voice projection at a dance camp in Bridgewater, at Hogie's Barn. Here are some notes taken at that time.

Your mouth is like a musical instrument requiring many combinations or movements starting with the diaphragm, lungs and throat which provide the source of power, and the unnumerable positions of the lips, tongue and jaw which produce the desired sounds and in-

telligibility. Many of us are careless - to say the least - and let our talking, or calling muscles get stiff. We need to limber them up in order to project the voice clearly to the dancers. Here are some aids for those stiff jaws, lazy lips, sleepy tongues, and constricted diaphragms. Try them at home before a dance or when those muscles tighten up and don't seem to respond. If you are a new and struggling caller please do not think it is a sissy thing to do. Opera singers practice many similar things every day of their lives. You may never make it to the stage of the Met but you sure can improve the sound of your voice.



To exercise the diaphragm. 1. Breathe in through the mouth, lean back a little letting the diaphragm expand down against your belt, and let the breath out with a "ssss". 2. Take a deep breath, then count to 10 while breathing out. Practice from time to time until you can count distinctly to 60, 80, or more. Try to develop range and rich tone by opening the throat round - and full - while saying loudly "Yo! Ho! J-i-m!" Try different notes until you find a comfortable, rich, resonant tone.

Exercise to eliminate restriction of the jaw. Open your jaw two fingers wide and practice saying "Mah, pah, bah", etc.

Exercise to eliminate inactive lips. (a) Move all the muscles around your lips, alternately smiling and

puckering. (b) Practice saying "Edee, edoh, edee," etc.

Exercise to eliminate both of the above by saying: "Ah, ooh, ah, ooh". etc.

Exercise to eliminate restriction of tip of the tongue. Say "Tah, tay, toe, ti"; "Dah, day, doe, di"; "Nah, nay, noe, ni"; "Lah, lay, lo, li"; "Doe, dididi, di"; "Lee, lee, lee, la, la, la, leh, leh, leh, lo, lo, lo, lu, lu, lu".

Exercise for front placement of the tongue. Say "Pee, pay, pie, po, pop". Repeat using b, n, f, w, t, s, z, k, as first letter.

Exercise for the tongue. Practice turning the tongue back as far as possible, lapping with the tongue, folding the sides up, touching you chin, nose, etc. Make sure you are alone and don't look into the mirror unless you have a sense of humor!

Exercise to eliminate nasal tones. Strangely enough, to eliminate nasal tones, you must send the sound through the nose. With tongue set against the back of the teeth, practice "N-n-n-n-n" and follow with "M-m-m." Try pronouncing "gnome" continuing the "m-m-m" with a humming tone.

At the beginning of her talk, Edith Murphy mentioned the fact that some of these ideas were contained in a booklet published by the Telephone Company.



And here are some thoughts of my own.

Square dance calling is an art. So is reading,

writing, and arithmetic. With some study and perserverance it can be mastered. The caller must remember:

1. He is not up there for his own pride and glory.
2. He is not up there to show how much he knows.
3. He is not up there to intentionally confuse the dancers. True, it may happen, but that isn't the primary reason for his calling a dance.
4. He is not up there calling for "his own amazement".



- A. The caller will call in such a manner that he will give the greatest pleasure to the greatest number of people.
- B. The caller must know his dance cold; inside out and forward and back.
- C. The caller should prepare clear and concise instructions before the dance.
- D. It is vitally important that he enunciate distinctly, paying particular attention to his consonants, and to the words "corner" and "partner".
- E. Do not run the words together, though you should not call like a robot.
- F. Do not drop the voice at the end of every phrase of the music.
- G. Remember, if the dancers do not get your words, they will become confused, and you are liable to lose the floor.
- H. A beginning caller should leave out all unnecessary words.
- I. Accent the important or key words in the call.
- J. Dance the dance in your mind with the crowd on the floor. Doing so will make you sound enthusiastic and enthusiasm is contagious.
- K. Never call with a dead-pan face. The crowd will immediately react likewise.

L. Call with enthusiasm. This is important. That does not mean to wave your arms around like a windmill, turn hand-springs, or generally act like a cheer leader.

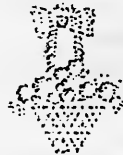
M. As the grocer told his clerk: "Don't try to sell vinegar by putting a sour expression on your face." Smile, smile, smile, even if it kills you!

N. Remember the crowd is a mirror and will reflect your calling. So enjoy it, and so will they.

This article is intended to help the new caller - young in years or middle-aged. If it sounds like too much work or ridiculous, may I suggest that you take up blacksmithing, or running a computer? Or to get back down there on the floor and concentrate on being a better dancer?

If you were square dancing in the mid-fifties you will remember how popular these squares were then:

Pick Up Your Corner
 Weather Vane
 Alabama Jubilee
 Arkansas Traveler
 Little Red Wagon
 Split the Ring Hash
 Susie Q
 Swingin' On A Vine
 Yes, Sir, That's My Baby
 Ends Turn In
 Roll Down Three On the Side
 Booms-a-Tulip
 Runouttanames
 Drop Off Your Ladies
 Just Because
 Shiek of Araby



SQUARE DANCE

TED'S ATLANTIC POLKA QUADRILLE

Music: Atlantic Polka - 2nd change



The head two couples separate, go halfway round the outside ring.

The side two couples pass right through and everybody swing.

Allemande left your corner, do-si-do your own.

Allemande left your corner again and a right hand to your own.

Grand right and left around. Meet your partner, pass her by and do-si-do the next.

Swing this lady (a full 16 ct. swing).

Promenade her home (to gent's home).

Ladies chain over and back.

Originated by Ted Sannella, Lexington, Mass.

CONTRA DANCE

RORY O'MORE



Couples 1, 3, 5, etc. active. Do NOT cross over.

Active couples cross over, down outside below one couple
Up the center with partner, cross to place, cast off.
Active couples join right hands and balance. (fwd & bk)
And step 2 steps to own right, join left hands and bal
again

Turn contra corners

Active couples balance and swing to place

There will be a third line of active couples in the center when balancing. It usually happened that they took hold of hands with nearest person, and as a line, they all balanced forward and back. This is NOT a dance for beginners!!!

DO YOU HAVE?

Musical Mixer Fun - \$1.00

by Ray Olson

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directions for 74 Old-Time English Round Dances

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Descriptions - Background - History

Times And Places for Dancing In Canada

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The Canadian Folk Dance Record Service carries a full line of NEW SCOTTISH RECORDS. Write for their list

605 King St., West, Toronto 2B, Ontario, Canada

WANTED

Copies of old recipe books, the privately printed ones gathered together by Ladies' Aid Groups, Rebekahs, or Churches & Granges. AND old dance & festival programs, Convention Programs. Don't throw them away. Send them to me. I collect them as a part of a research project. ALSO, any old-time music for violin or full orchestra - Dance music only, please. Send to:

Ralph Page, 117 Washington St. Keene, N.H. 03431

#####

Conny Taylor, 62 Fottler Ave. Lexington, Mass. announces a new FOLK DANCE RECORD SERVICE. For more complete information, call him at VO 2-7144.

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N.H. FALL CAMP

East Hill Farm, Troy, N.H.

September 4th to September 9th.

Staff

ADA DZIEWANOWSKI - Polish Dances

"DUKE" MILLER - Traditional Squares

RALPH PAGE - Contrabass & Lancers

CONNY TAYLOR - General Folk Dances

RICH CASTNER - Historian & Squares

Further information and brochure: ADA PAGE

117 Washington St.

Keene, N.H. 03431

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1968 MAINE FOLK DANCE CAMP

Six Sessions - Plus Labor Day Weekend

June 22-28; June 29-July 5; July 6-12

Aug. 11-16; 17-23; 24-30

Labor Day Weekend: August 30-Sept. 3.

Staff will include: MARY ANN HERMAN, RALPH PAGE

ANDOR CZOMPO, MADELYN GREENE,

STEVE GLASER, GERMAIN & LOUISE

HERBERT and others.

Further information and brochure from:

Mary Ann Herman, 108 West 16th Street

New York, N.Y. 10011

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THE NOVA SCOTIA DANCE CAMP

will be held at the

INTERPROVINCIAL SCHOOL

Amherst, Nova Scotia

AUGUST 17 - 24, 1968

Classes will be offered at Scottish Country Dancing
beginning & advanced levels in: Square Dancing
Folk Dancing
Ballroom & Social Dancing
Contra & Round Dancing

THIS WILL BE A FAMILY DANCE CAMP GEARED TO ALL AGE
LEVELS. MAKE A NOTE OF THE DATES & PLAN TO ATTEND.

Contact person: Mrs. Ruth Bell
P.O. Box 905
Armdale, Nova Scotia, Canada

This Dance Camp is organized by the Nova Scotia Dance
Federation in co-operation with the Physical Education
& Recreation Office of the Department of Education.

FOLK DANCE

THE VELETA WALTZ

Stand beside partner, nearest hands joined.

Each start with outside foot - man's left, ladies' r.

Waltz forward in line of direction 2 waltz steps. Swing ing joined hand forward on first measure and backward on second measure.

Face partner, change hands, lady's right in man's left; do two draw steps to man's left.

Repeat everything in opposite direction.

Then, in closed position:

Dance 2 turning waltz steps. Man starting back on left foot, and making one complete revolution. Still in closed position, do two draw steps to man's l. Then, four regular waltz steps, turning twice around.

Repeat all from the beginning.

The Veleta Waltz is an English "Old-Tyme" dance, or as they are often called in England, a "sequence dance".

It was created by Arthur Morris in 1900 and has never lost its popularity. It is popular in America as well; especially among folk dance groups. There are two variations in this country that usually are added to the above figures, but the steps given here are the original steps of the dance. You will not be wrong if you dance only these figures.

#####

Chorus: Oh, sorrow, sing sorrow,
Now she sleeps in the valley where the
wild flowers nod,
And no one knows she loved him
But herself and God.

One day when the snow was on the mead,
 He passed her by on a milk-white steed,
 She spoke to him low but he paid no heed,

Oh, sorrow, sing sorrow, etc.

So if you be a lass from the low country,
 Don't love no Lord of high degree.
 For they ain't got no heart or sympathy,

Oh, sorrow, sing sorrow, etc.

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NEWS

Dance buffs interested in combining square and contra dancing with English country dancing might investigate the Pinewoods, Mass. dance weeks sponsored by the Country Dance and Song Society. Major emphasis is on country, morris and sword dancing; there is also an hour and a half of square dancing each afternoon, plus contras and squares during the evening sessions. Live music - the tunes are exquisitely lovely - graded classes (with beginners especially welcome), swimming, boating, folk singing in a beautiful camp near Cape Cod. Callers: Ralph Sweet (Aug. 4-11), Dick Forscher (Aug. 11-19); music director: Philip Merrill. For brochure, write Country Dance and Song Society, 55 Christopher St. New York, N.Y. 10014.

Write to Cantabrigis Bookshop, 16 Park Avenue, Cambridge, Mass., 02138 and ask for their catalog # twenty-two, "Books of America's Past". It's a gold mine of information and lists hundreds of books on folk lore, music and dance.

Why not subscribe to ETHNIC NEWS? 12 issues \$2,50 - address, 160 E. 55th St. New York, N.Y. 10022.

#####



SQUARE DANCE

by MAL CAMERON

The dark hall - - - quiet
 Anticipating the crowd,
 Lights!

Opening doors!

People!

The dapper-dan cowboy appears on stage,
 Speakers - wires - microphone;
 All equipment readied.

Music now with a hint of a beat,
 Echoes through the hall.

The beat strikes terpsichorean feet,

The choreographer's words repeat,

"Getcha partner, getcha date,

It's square dance time so don't be late."

The dancers respond, crowding onto the floor.

The caller remarks, "We need one couple more."

At last they are ready - - the caller starts in,

"Allemande left, and you weave that ol' ring."
 The walls of the hall rebound with the sound
 Of the shuffling feet as they move to the beat.

They dance a few minutes and rest awhile -
 Now dancing again, each wearing a smile.
 As the dancers dance on, it's not people we see,
 But manifestations of geometry - -
 A collage of colors, they blend from a square
 To a circle, or line, with a carnival's flair.
 The ebb and the flow of the fiery sea
 Sweeps contagion of happiness, magically.
 The wall-to-wall smiles reveal the fact
 That the dancers express what they thought they
 had lacked.

For them, to be happy is easy to find - - -
 It takes just a square dance to bring it to mind.
 The ocean continues to swell and recede;
 The people dance on, fulfilling the need.

But it's true what we find that most poets defend,
 That all good things must come to an end.
 The music stops - - - there's no more beat.
 The weary people retire from the hall.

The dapper-dan cowboy has gone.

Doors are closing. . .

Lights...out...

The hall sighs...

in Keene State College "Chronicle".

#.#.#.# #.#.#.# #.#.#.# #.#.#.# #.#.#.#

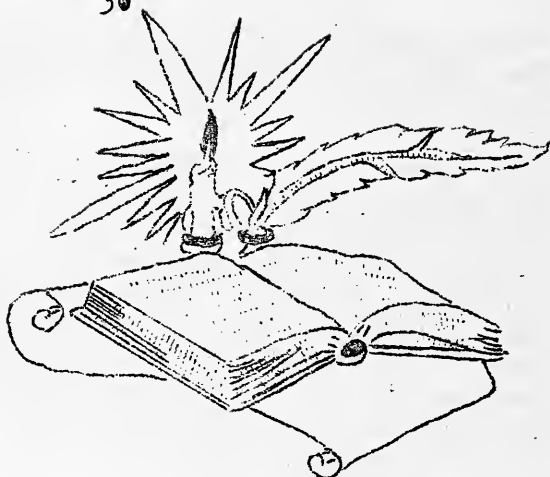
THANKS: To Dorothy Shaw, album # 1003-1004, "The Blonde
 Lancers" and "Original Lancers".

To J.F. and T.M. Flett, 3-booklets, "The Scot-
 tish Country Dance" parts 1 and 2; "The Bumpkin".

#.#.#.# #.#.#.# #.#.#.# #.#.#.# #.#.#.#

BOOK

REVIEWS



TRADITIONAL CANADIAN DANCES, by Bert Everett, published and obtainable from "Canadian F.D.S." 605 King St. W. Toronto 2B, Ontario, Canada.

This collection of thirty-three traditional Canadian square dances fills a void that has been with us far too long. Do not expect the latest "hot-shot" squares; instead, you will find interesting, old-time dance figures. The serious collector of square dance material will welcome - and purchase - this well-written and clearly explained book.

FRENCH DANCES, Vol. 2. By Louise & Germain Hebert.

This volume of 18 French dances is a worthy addition to volume 1 by the same authors. It contains other types of dance beside the so typical "bourrees", which the Heberts explain are the "real" French dances. The dances were collected in the summer of '67 by Germain Hebert. Information as to the cost and availability of the book may be obtained by writing M. & Mme. Germain Hebert, 439 St-Huber Street, St. Jean, Quebec, Canada. All serious folk dancers should have it in their collection.



The East Tennessee State University COLLECTION OF FOLK-LORE: FOLKSONGS, edited by Thomas G. Burton and Ambrose N. Manning.

The Research Planning Center of East Tennessee State University announces this book as one of a series of Monographs published by the Institute of Regional Studies. The collection is made and edited by Thomas G. Burton and Ambrose N. Manning, Professors of English at the University. One hundred and one songs are presented accompanied by their musical scores which are notated and analyzed by Annette Wolford, Music Instructor in the Sullivan County school system.

This collection is part of a larger study that is being made in an attempt to preserve some of the traditional lore of East Tennessee and surrounding areas and to make it accessible to both the general public and the research scholar.

It is an honest, unpretentious, straight-forward book, and should be in every serious collector's library. It is bound in paper and sells for one dollar; it may be purchased from the East Tennessee State University Research Planning Center, Johnson City, Tenn. 37601.

CECIL SHARP. His Life and Work, by Maud Karpeles. The University of Chicago Press, \$5.95.

The story of a life dedicated to collecting folk songs and dances from the English countryside. Very quietly written, yet vivid and alive throughout. Especially interesting to Americans are the chapters of Cecil Sharps two visits to the Appalachian Mountains of our own southland. A worthwhile book for your library.

THANKS: To Don & Marie Armstrong, "Recipes of the Cayman Islands."

To Federation des Loisirs-danse du Quebec their syllabus of 1967 camp: "DANSES ET TRADITIONS CANADIENNES".

IT'S FUN TO HUNT!



The following dance items were culled from the files of the Keene, N.H. Weekly Sentinel, the fifth oldest newspaper in the country.

11/13/73 - Chesterfield. Probably the finest barn in town is that just completed by Wm. Bennett, to replace the buildings burnt by lightning last July. It is some 60 by 40 ft. with cellar, cupola, &c. and presents a fine appearance, its elevated position placing it in sight of most of the South and West part of town. We are told that some \$400 or \$500 have been contributed towards its erection reducing his probable loss, above insurance to some \$500 or \$600. Wednesday evening, Oct. 22d, Mr & Mrs B. gave a free lunch and oyster supper to those who have assisted them, when a large and happy party assembled, numbering some two hundred. Supper at four and at six the long centre floor was cleared for dancing, which was kept up until eleven o'clock, when refreshments were in order, after which a few more dances, and all went home happy, voting the "new barn dance" one of the most enjoyable gatherings on record. Some liked the dancing floor so well as to hint at the propriety of a surprise party to take place some evening before it is resigned to the hay and horses.

11/12/74 - Home & State News. The usual course of Cheshire Hall Assemblies commences on Friday evening, Nov.

20. Music by Keene Quadrille Band.

11/19/74 - Home & State News. There will be a grand ball at Cheshire Hall Thanksgiving night, Nov. 26th. Music for the occasion will be furnished by five members of the First Regiment Band orchestra of Boston, J.A. Brown leader and prompter. Mr Brown is an accomplished musician and a general favorite with the dancing public, while his band has an enviable reputation. Supper will be provided at the Cheshire House and everything possible will be done by the management to make the occasion pleasant for all who attend.

12/24/74 - Winchester. It is very gratifying to learn that the assembly dances held once in two weeks at the town hall, are conducted with commendable decorum, and are exercising a refining influence upon the young ladies and gentlemen who attend them. The next will be on Friday evening, Jan. 1st.



1/7/75 - Walpole. Notwithstanding the cold, bleak night, and horrid traveling of the 30th ult. the Unitarian festival was as successful as usual - gross receipts \$230; expenses a little over \$50. We noted some of your citizens present, also some from Brattleboro, and our Unitarian ladies are thankful for their kind consideration and patronage. The billowy floor of our old town hall surged like a sea in a storm under the crowd of dancers, but it is safe for many more hops in time to come.

1/14/74 - Walpole. Amusement and fun are surely rife in our midst this week. Thursday evening the Masons hold a levee at the Wentworth House, music by the Walpole Orchestra; Wednesday evening, the twentieth birthday of one of our young ladies will be celebrated by a grand party and hop; Thursday evening a hop at Mr Gardner Hall's;

Friday evening, firemen's ball at the town hall, music by Burnet & Higgins Quadrille Band.

1/21/75 - Walpole. Notable among the variety of amusements in our town the past week was the firemen's ball at the town hall Friday evening. If there is an organization worthy of encouragement and patronage from all our citizens, it is that of the firemen; our citizens generally respond nobly to their solicitations for refreshments and a large crowd were liberally furnished with a good supper. Burnet & Higgins Quadrille Band never played better and the prompter was in capital voice and dictated changes that were most acceptable.

11/18/74 - Chesterfield. Rumor declares that we are to have a dance at the town hall Nov. 29, the evening before Thanksgiving. And why not, to be sure! Last winter the excuse was that we had no hotel, but now that it is opened, why not turn out and patronize it, and "chase the glowing hours with flying feet."

11/18/74 - Walpole. There is to be a social dance at the Wentworth House, Thursday evening, 18th inst. The posters give a good array of floor managers, some of whom declared themselves too old to dance years ago, and a good time may certainly be expected. Our new Quadrille Band, to be known as "Webster's" will make its debut, and give good music, with good prompting by Mr Long.

2/24/76 - Home & State News. Washington's birthday was celebrated in this city in an appropriate manner. At sunrise the church bells were rung, and in the afternoon the "Centennial Band" paraded the streets, dressed in ancient uniforms, to the music of fife and drum. At sunset a salute was fired and the bells again rung, and in the evening a grand costume reception and prom-



enade concert was held at city hall, which was largely attended by our own citizens and people from neighboring towns. The festivities closed with a dance which was participated in by a large crowd, composed of old and young, grave and gay.

2/24/76 - Chesterfield. An "old folks dance" is announced for Thursday evening at Chesterfield Factory, sure forerunner of storm, wind and what not! Useless expenditure of Nature's forces too, as a good company is sure to come out, wind and weather notwithstanding. About sixty couples participated in the closing assembly, in spite of the driving storm, and enjoyed it hugely. Why not make one more attempt to get the people out at the Centre? Get up a Centennial dance, a pound party, or a leap year ball, or something, to let people know that funeral obsequies are not needed, at present for the entire community. Such a dearth of amusement was never before known, and never ought to occur again. It is enough to make people forswear their allegiance to their native country and emigrate to Holland.

3/1/77 - Masonic Ball. The ball given by the Masonic fraternity of this city on Thursday evening last at Cheshire Hall, was the most brilliant party of the season. Green's band of Fitchburg furnished the music, which was excellent and elicited praise from every one who listened to it. The ball itself was not fairly set in motion until about 9 o'clock when the grand march commenced, lasting until the signal for forming sets for the quadrille was given. The conspicuous regalia of

the Sir Knights, the neat, black suits of the civilians and the rich, pretty and stylish dresses of the ladies blended in happy effect as they flitted hither and thither in the many labyrinths of the intricate quadrille or the dreamy waltz. At midnight the party adjourned to the dining hall where they partook of a bountiful supper prepared and served in a manner that reflected great credit on the landlord and landlady of the hotel. After supper, dancing was resumed, and there being twenty-four dances on the programme the festivities were prolonged until nearly daybreak.



3/1/77 - Chesterfield. We had the pleasure of attending the last assembly at Village Hall, Thursday evening of last week. The hall was well filled and the party a very pleasant and enjoyable one. The opening overture by the Keene Quadrille Band was superb, and that others besides our humble selves appreciated it was evident from the burst of applause which followed. This band seems to be a general favorite. The village people have a very pretty hall, and the neatness with which it is kept and decorated ought to furnish a hint for those who have the care of the town hall. We don't like to depreciate anything in our own vicinity, but really, a pailful of mortar and half a barrel or so of whitewash would work miracles, and perhaps induce other decorations in the way of evergreens, &c. which would change the appearance of things greatly, and with no detriment to the interests of the town.

3/8/77 - Westmoreland. At the Universalist festival, held at Chesterfield last week, the question arose whether it was a "sharp game", to be practised on strangers to charge the admission fee in addition to that for dancing when parties came in after the festival part of the evening's entertainment was over and dancing had com

menced - it not having been the custom previous to this. And if proper in any case, why not compel all parties coming in at that time to pay the same instead of singling out a few for the purpose? We don't propose to go behind the returns, but we do want a "fair count".

5/17/77 - Home & State News. A recent number of the Bel-
 lows Falls Times gives an account of a pleasant gather-
 ing in the village, the occasion being an exhibition
 and social party given by Mr G.B. Wheeler, with the dan-
 cing class composed of "little folks". Many parents and
 guardians were present to witness the exercises, which
 were skillfully performed and seem to have given great
 satisfaction. The Times says: "Three quadrilles closed
 the first part of the programme, which was followed
 with a concert by the Keene Quadrille Band, who furnish
 ed the music on this occasion, and during which the aud-
 ience was seated....The Keene band, of which Mr Wheeler
 is also a member, second violin, and a very skillful mu-
 sician as well as excellent prompter, are among the
 best musicians of this section, a rank they have well
 earned by the excellence of their music, and Mr Wheeler
 is also entitled to much credit for the special excel-
 lence of the programme which he arranged and brought
 out so well on this occasion."

#####

DIED: April 24, 1968, E. Eddy Nadel, of Cambridge, Mass.
 " April 26, 1968, Henry J. Stahl, of Derby, Conn.

BORN: April 30, 1968 to Mr & Mrs Cornell Taylor, a son,
 Mark Sawyer.

THANKS: To Germain & Louise Hebert, "French Dances", vol
 ume # 2.

If interested in old-time fiddle music you should be a
 member of the NORTHEAST FIDDLER'S ASSOCIATION. Write to
 them at R.F.D. # 3, Barre, Vt. 05641.



Letter from England

Bromley, Kent
England

The following quotations are selected from three of our "Beaux of London City" Ladies' Night programmes on the back page of which it has become traditional to insert an obscure and curious quotation. It occurred to me they might be useful in "Northern Junket", - anyway here they are.

"He was missing from his partner now and then, certainly, and discovered on such occasions to be either dancing with laudable perserverance in another set, or sliding about in perspective, without any definite object; but generally speaking they managed to shove him through the figure, until he turned up in the right place." C.D.

"When you dance in company, never look down to examine your steps and ascertain if you dance correctly. Hold your head and body upright, with a confident mien, and do not spit or blow your nose much. And if necessity obliges you to do so, turn your head away, and use a fair white handkerchief."

'Orchesographie'
Thoinot Arbeau, 1519-1593

"I consider a country-dance as an emblem of marriage. Fidelity and complaisance are the principal duties of both; and those men who do not chuse to dance or marry themselves, have no business with the partners or wives of their neighbours." J.A.

There are at least a dozen others, but regret I have not hoarded the programmes.

Sincerely
Jack Hamilton

News

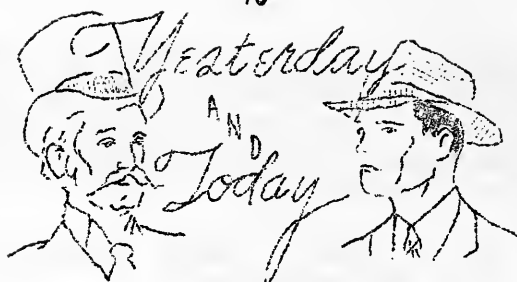
Country Dance Society announce their 40th year of two week-long dance camps at Pinewoods, Buzzards Bay, Mass. August 4-11; 11-18. Information from their office at 55 Christopher St. New York, N.Y. 10014.

The FOLK LEADERSHIP COUNCIL of Chicago announce their eleventh annual folk dance camp, June 14, 15 & 16th at Camp Hastings, Illinois. Added information from Fred Zverin, 840 Arroyo St. Chicago, Illinois, 60640.

If anywhere near the area why not plan to attend "Button & Bows" Flag Day Dance with Jean Alve, caller, June 15, 8-11 p.m. at the Elks Club, Oneonta, N.Y.

The Physical Education Department of the State University of N.Y. at Cortland announces it will conduct a DANCE CAMP - SOCIAL FORMS, from July 1 to 13, 1968 (including July 4), on the campus of the College, located in the center of New York State. Staff includes: Andor & Ann Czompo, Jerry Helt and Bess Ring Koval. Fuller information may be obtained by writing to: Director of Summer Session, S.U.N.Y. Cortland, N.Y. 13045.





PAINLESS FOLKLORE

NEWCASTLE COAL

In 1590 the Lord Mayor of London complained against the Newcastle coal monopoly from which, he said, sea-coal could be had only "except the Buyers be content to take of both sorts, viz: The good and bad cole together". (Landsdowne MSS 65, No 11). Even at that date Newcastle was a prime producer of coal. It is from this British city that we have the expression, "carrying coals to Newcastle."

BEARSKINS:- Shakos, the tall fur hats worn by English Royal Guards, are made of black bearskins, most of which are provided by the Canadian fur market. It was reported that 700 black bears were killed to provide fur for 3,000 new shakos needed in 1953.

CONFUSING SHRUBS:- Many people have trouble distinguishing laurel and rhododendron when they are not in bloom. In general, laurel has leaves less than three inches in length; most native rhododendron has six to eight inch leaves. "Short leaf, short name. Long leaf, long name".

DOGWOOD WINTER

Dogwood winter is the term applied to the cold snap that frequently comes about the middle of May when the

dogwood trees are in blossom.

Europe and the British Isles also have a tradition of a wintry snap about this same time that is often accompanied by frost and even snow and sleet and known as days of the Ice Saints or Ice Men.

MARYLAND TRAILS

Hulbert Footner, Maryland local historian, has described the beginning of transportation on the eastern shore. The land was so cut through by rivers and estuaries that at first most traffic was by water. Roads were simply trails through the woods until well into the Eighteenth Century. But the trails were all marked. Those leading to the capital, Annapolis, were marked with two notches on trees at each side of the road. Trails leading to churches had slits cut in the bark of the trees. Three notches in a line indicated a road leading to a ferry; three notches in a triangle marked a road leading to a court house.

WIGS

Researchers tell us that it was common for ancient Egyptians to wear wigs. They were extremely clean in their personal habits; they cut their hair short and shaved their beards. Then they added wigs, usually of black human hair but often of sheep's wool. Women as well as men were wig-wearers.

MAY SAY

If you are sick in May, you'll be well the rest of the year (French).

Harlots and scoundrels marry in May (German).

May is the month to marry bad wives (Latin).

A dry May and a leaking June, make the farmer whistle a merry tune (English).

Flowers before May bring bad luck (Welsh).



SUPERSTITIONS

Never look directly at a full moon until you have first looked at it over your right shoulder if you wish to have good luck for the duration of the moon.

Make a wish over your left shoulder on the first star you see at night, and the wish will come true.

It is bad luck to point at a star.

It is good luck to get married as the big hand of the clock goes up, and bad luck to get married as the hand goes down.

If you get married on a cloudy or rainy day you will have bad luck. Happy is the bride the sun shines on.

If you catch a falling leaf, it means that you will have twelve months of continued happiness.

Freckles can be cured by washing in rainwater on the first day of June.

A bumble bee held in the hand will not sting the holder if he holds his breath.

Friday night's dream on a Saturday told,
Is sure to come true, be it ever so old.



Epitaphs

From Skaneateles, N.Y.:

Underneath this pile of stones
Lies all that's left of Sally Jones.
Her name was Lord, it was not Jones.
But Jones was used to rhyme with stones.

From Keene, N.H.:

Tears cannot restore her:
Therefore I weep.

From Bedford:

Here lies my wife
In earthly mould
Who when she lived
Did naught but scold:
Good friends go softly
In your walking
Lest she should wake
And rise up talking.



From Moultrie:

Here lies the father of 29:
There would have been more
But he didn't have time.



CAN YOU REMEMBER?

When you wrote your letters on gay plaid
stationary?

When men who were out of work would be
peddling hulled corn?

or

When all the bottles didn't have screw tops and you
could find a cork when you wanted one?

When you got along fine with coat-hangers made of a
piece of barrel hoop and a string?

or

When you couldn't see the show on account of the woman
with the big hat?

When the door-bell rang mother wouldn't answer it un-
til she had changed her apron?

When they didn't paint the smoke on the hams?

or

When it was thought to be very sad when the deacon's
son played marbles for keeps?

When an evening out was as big an event as an evening
at home is now?

or

When an epidemic of pink-eye would break out every
little while?

When you stayed home nights and played tiddledy winks?

When every lady's wardrobe contained one or more black
sateen petticoats?

Do you remember? It really wasn't so very long ago!

####

Don't worry if your task is hard

And your rewards are few:

Just remember that the mighty oak

Was once a nut like you.

A jovial friend makes a bad husband (French)

Happy's tha maid married to a mitherless son (Scotch).

A rakish bachelor makes a jealous husband (Italian).



TONGUE TWISTERS

Surely she'll choose sharp cheese.

The only oil that Earl spoiled was the early oil.

Filbert flips fritters as fat Frank flings fireworks.

Spunky the sparrow spurned Sparky the spaniel.

Freddie's friend phoned for Freddie to fetch fruit from the famous fruit farm of the friendly French farmer.

Tipsy Trilby tried to tie a tie

Tidily but not too tightly,

But tied the tie tightly

And not too tidily.



MODERN FOLKLORE

You can't really blame the average taxpayer for feeling that he is his brother's keeper.

The fellow who thinks himself a wit is usually half right.

Have you ever noticed how a narrow mind and a big mouth go together?

"Our grandparents got along without knowing anything about vitamins," says a columnist. Yes - but did you ever dig up an old family album and take a look at some of them?

A diplomat is anyone who thinks twice before saying nothing.

An old-timer is a fellow who remembers when folks rested on Sunday instead of Monday.

More than half the average American's time is spent in sleeping and watching television. And the 2 are about equally educational.

There are many roads to hate, but envy is one of the shortest of them all.

WHAT'S COOKING?



You can't live in New England for any great length of time without coming face to face with an oyster stew. Properly made, it is indeed a dish fit for a king. The following directions are from an old New Hampshire cook book.

Put about 3 tablespoons of butter in a big, moderately hot spider and, when butter is melted, cook 3 dozen oysters until they begin to swell and the edges begin to curl and get brown.

Have a kettle with 3 cups hot milk and 1 cup light cream ready. Put a teaspoon of salt and a little pepper into the milk.

Add the oysters and keep the stew hot for half an hour. Set aside until cooled.

Now it is ready for the final heating. Serve piping hot with a pat of butter in each soup plate. This serves four reasonably well, and two very well indeed.

An oyster stew supper was very common and extremely popular at hundreds of old-time balls and assemblies. It usually was served around midnight, midway of the evening's programme. They liked good food then too!

FRESH HOT BISCUITS AND MAPLE SIRUP

This is one of the world's great desserts! It is well known all over northern New England, but city folk who are more than one generation removed from the land are always surprised when they hear about it.

Into a soup plate put the two open halves of a hot steaming biscuit. Cover each half with plenty of butter and a light sprinkling of salt. Then over each biscuit half pour a couple of tablespoonfuls, more or less, of maple sirup. This combination of hot buttered biscuits, and maple sirup is one of the top combinations of the food world. And here is how to make the biscuits:

SOUR-MILK BISCUITS

2 cups flour	3/4 teaspoon salt
2/3 teaspoon soda	3/4 cup thick sour milk or buttermilk
4 tablespoons shortening	

Sift flour, soda, and salt three times. Cut in shortening and blend. Add sour milk or buttermilk gradually. Put on floured board and knead. Roll to $\frac{1}{2}$ or $\frac{3}{4}$ inch in thickness. Cut with cooky cutter and bake in hot oven - (450 F.) 12 to 15 minutes.

FROM A CHEF'S NOTEBOOK

To improve flavor of shrimp cocktail, sprinkle with Parmesan cheese.

Season creamed tuna with curry powder and serve on rice tossed with almond butter, for a fine luncheon dish.

Serve a poached egg over an open melted cheese sandwich for a delicious snack.

Add crumbles of blue cheese to the sauce on your au gratin potatoes.

Top succotash with melted cheddar cheese.

Try using crushed or thinly sliced bananas as a filling for an omelet.

Mayonnaise mixed with whipped cream goes wonderfully well over fruit salads.

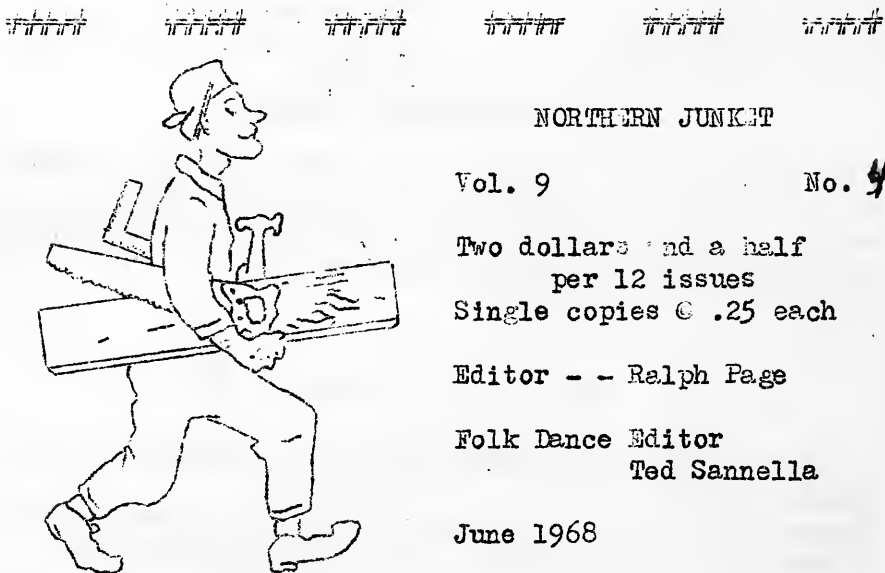
Sprinkle cinnamon over fresh fruit cup for a flavorful dessert.

Split a bagel, butter, top with slices of American cheese, tomato and oregano. Broil until cheese melts.

A half teaspoon of sugar gives more zest to a Roquefort salad dressing.

For a surprising taste treat, substitute grapefruit juice for half the vinegar in your salad dressing.

Thin mayonnaise slightly with sherry and add a sprinkling of nutmeg for a delicious salad topping.



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The Scottish Country Dance Society of Boston proudly announce their eleventh Annual Weekend of Scottish Dancing, at Pinewoods Camp, Plymouth, Mass. July 12-15. Information by writing them at Post Office Box 89, Cambridge, Mass. 02138.

Oct. 11-13, Oquaga Lake Fall Weekend. Sponsored by the Roberson Folk Dancers of Binghamton, N.Y. For further information write Mrs. Frank E. Boyd, Glenmary Drive, Star Route #1, Owego, N.Y. 13827.

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FOLK DANCING 'ROUND BOSTON - Regular Weekly Classes

Monday - Scottish Country Dance Society, Cambridge YWCA 7:45-10:30. Classes on 3 levels and social hour. Newcomers are welcome.

Tuesday - 1st Tues. of each month, square dance with live music. Unitarian Church, Church St. Harvard Sq. Cambridge, Mass. 8:30-11:00. Charlie Webster, Caller.

Wednesday - English Dancing, Cambridge YWCA. Country Dance 7:45; Morris Dance, 9:15; Rapper 10:15. Newcomers welcome. The more the merrier!

Thursday - Advanced-Intermediate Folk Dance, Cambridge YWCA, 8:30-11:00. Teaching & requests. The Taylors.

Friday - Basic Folk Dance, Cambridge, YWCA, 8:30-11:00 (Hambo taught each Friday at 8:15). The Taylors.

Square, contra & folk dancing, 1st Armenian Church on Concord Avenue, Belmont, Mass. 8:30-11:30. Ted Sannella caller.

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